

SPRING  
2002

*Nuclear Family* by Dana Plays



SAN FRANCISCO

CINEMATHEQUE

**Greetings.** As we approach the close of our 41<sup>st</sup> season of Bay Area programming this summer, and the end of my 20<sup>th</sup> year at the helm of Cinematheque in May, there are several important changes facing the organization that I'd like to share. You'll notice that the number of screenings we'll be producing in May and June is roughly half of what we would normally undertake for this period. We have chosen to cut back programming to focus our energies on two projects that will take much of our available resources.

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Love,

Steve Polta, Office Manager



Enthusiasm by Dziga Vertov

Smothering Dreams by Daniel Reeves

Flight by Guy Shermin

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Sara Hanley  
Dennis Hanlon  
Eric Jensen  
Marijke Jorritsma  
Kristin Murtagh  
Soo-ji Pak  
Pamela J. Smith  
Lauren Sorenson

## TO JOIN OUR SNAIL-MAILING LIST

You can send us your name and address, you can call (415.822.2885) or you can email ([mailinglist@sfcinematheque.org](mailto:mailinglist@sfcinematheque.org)). We'll be happy to send you future calendars.

## CINEMATHEQUE ON-LINE AND ON E-MAIL

We now have our very own website! Point your browser to [www.sfcinematheque.org](http://www.sfcinematheque.org) to get further information and updates on all of our activities. For news and program updates right to your inbox, send an email to [sf\\_cinematheque-subscribe@yahoo-groups.com](mailto:sf_cinematheque-subscribe@yahoo-groups.com).

## Won't you join us...

We need YOU to become a part of U.S. San Francisco Cinematheque members receive discount or free admissions to all programs, invitations to special members-only events and screenings, reservation privileges and first class delivery of seasonal calendars, which guarantees that you'll get the scoop on the season before it has begun! Note: If you come to only 8 shows a year, you actually save on admissions as a member at the Individual, Family or Contributor level.

## Membership Categories and Benefits:

\$25

### Individual

Discount admission to all shows for one year

\$50

### Family

Two discount admissions to all shows for one year

\$100

### Contributor

Two free admissions to all shows for one year

\$150-\$250

### Sponsor

Two free admissions to all shows + special gifts!

However: Donations to Cinematheque, a 501(c)3 non-profit, are (unlike memberships) fully tax-deductible! In addition, a recent award from the Hewlett Foundation will match all donations given to Cinematheque, effectively doubling the amount you choose to give.

Please make checks payable to San Francisco Cinematheque. San Francisco Cinematheque PO Box 880338 San Francisco CA 94188

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San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund's Grants for the Arts, The LEF Foundation, National Endowment for the Arts, San Francisco Film Commission, California Arts Council, The Bernard Osher Foundation, The Zellerbach Foundation, Business Member Dolby Laboratories, the generous contributions of the Friends of Cinematheque, and the cooperation of the San Francisco Art Institute and Yerba Buena Gardens Center for the Arts.



## **At A Glance** SPRING 2002



*L Ange (The Angel)* by Patrick Bokanowski

### **Venues:**

AMC Kabuki Theatre  
1881 Post Street (at Geary)

Fine Arts Cinema  
2154 Shattuck Avenue, Berkeley

Herbst Theatre  
401 Van Ness Avenue

Yerba Buena Center  
for the Arts  
701 Mission (at Third)

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- 1** Memory Arcade  
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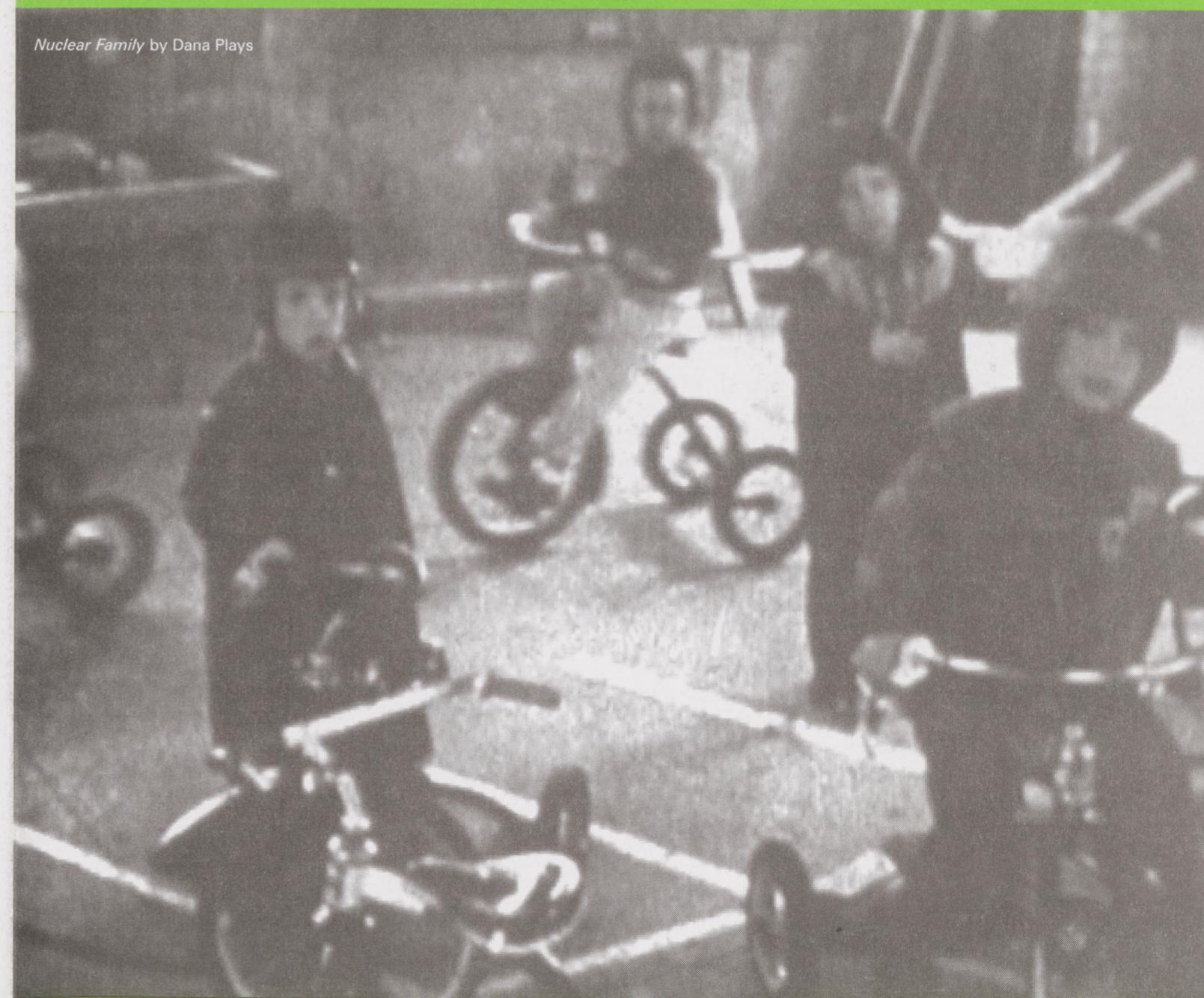
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# SAN FRANCISCO CINEMATHEQUE

Wednesday, May 1 at 9:15 pm

AMC Kabuki Theatre, 1881 Post Street

## Memory Arcade

Co-Presented by Pacific Film Archive and the 45th San Francisco International Film Festival

Curated by Steve Anker and Kathy Geritz

Sandra Davis, Ernie Gehr and Brett Simon In Person

In this program, memories and recollections of times past flicker and dance, set in motion by fleeting images and soundtracks. Brett Simon's *Counterfeit Film* reproduces some of cinema's earliest images into a particularly modern flipbook. Ernie Gehr's *Cotton Candy* brings to life penny arcade figures and early cinematic wonders. In Ericka Beckman's *Switch Center*, an industrial site becomes the stage for a mechanical ballet. Sandra Davis' *CREPESCULE: Pond and Chair* portrays a landscape of lingering memories and gentle reflections. Louise Bourque's *Going Back Home* conveys a sense of loss and upheaval with just a few images. Jonas Mekas' *This Side of Paradise: Fragments of an Unfinished Biography* documents summers on Long Island with the families of Jackie Kennedy. (Steve Anker and Kathy Geritz)

note: This program will also be shown at the PFA on Tuesday, April 30, 7pm

Thursday, May 2 at 7:30 pm

Yerba Buena Center for the Arts

## RESCHEDULED: Gianikian and Ricci Lucchi: Cinematic Explorers Program 4

### *On The Heights All Is Peace and Transparencies*

Due to projection problems last February, we have rescheduled this program of our Gianikian and Ricci Lucchi series, co-presented with Pacific Film Archive. Using footage shot in the Alps between enemy countries Italy and Austria-Hungary during World War I, *On The Heights All Is Peace* hauntingly conveys the slow waiting, work and despair of war. Through the wounded body of the nitrate material, the filmmakers give life to the soldier-man on both sides of the invisible front. The Italian images were shot by Luca Comerio (*From the Pole to the Equator*), and the film is accompanied by a hypnotic original score, with lyrics based on soldiers' diaries and letters. Preceded by *Transparencies*, a loving look at the damaged state of this very found footage material. (Irina Leimbacher)

Thursday, May 9 at 7:30 pm

Yerba Buena Center for the Arts

## Rhythms Of Contemplation: Recent Films By Guy Sherwin

Guy Sherwin In Person

For the past thirty years English filmmaker Guy Sherwin has been exploring visual perception through a body of films that subtly focus on such subjects as natural landscapes, the visualization of verbal language and observations of animate and inanimate objects as fields for contemplation. Sherwin's films are rigorously conceived and realized, while also being sensually and intellectually rewarding. For his first Cinematheque presentation in more than a decade Guy will show *Messages*, *Filter Beds*, *Flight* and selections from the in-progress series *Animal Studies*. (Steve Anker)

Thursday, May 16 at 7:30 pm

Yerba Buena Center for the Arts

## Videos By Daniel Reeves: A Selection

Daniel Reeves In Person

Daniel Reeves has been a major force in sculpture, film, video and installation since 1970. His videos focus on personal, political and spiritual themes, from socially condoned violence to the divine nature of existence. Since 1982 Reeves has concentrated on developing a video poetics bent on exploring personal transformation and individual responsibility. For Reeves' experience and conviction shape not only his content, but relate directly to his commitment to revitalizing the sacred in art, making works of universal significance and profound understanding of the human condition. For his first Cinematheque program Daniel will show a range of videos made between 1981 and 2001: *Obsessive Becoming, Smothering Dreams, Sabda, A Mosaic for the Kali Yuga* and his latest, *One With Everything*. (Steve Anker)

Thursday, May 23 at 7:30 pm

Yerba Buena Center for the Arts

## Dziga Vertov Double Bill: *One Sixth of the World* and *Enthusiasm*

Made in 1926 as a tribute to Soviet resources and to its people, *One Sixth of the World* contains footage shot by Vertov's cameramen from the Arctic Circle to the Chinese border, from the Black Sea to the Sea of Okhotsk. 1930's *Enthusiasm: Symphony of the Don Basin*, the most significant contribution to the Soviet sound film, according to Annette Michelson, is a gorgeous atonal celebration of Soviet coal mining, as the workers achieve their Five Year Plan quota in a mere four years. Charlie Chaplin said: Never had I known that these mechanical sounds could be arranged to sound so beautifully. I regard it as one of the most exhilarating symphonies I have heard. Restored by Peter Kubelka! (Irina Leimbacher)

Thursday, May 30 at 7:30 pm

Yerba Buena Center for the Arts

## Animated Landscapes: Films of James Otis

James Otis In Person

Colorado filmmaker James Otis is one of the country's most accomplished yet little-known personal/experimental film-makers. Otis was an early pioneer of computer-generated animation, and his several films in that genre remain classics of the form. His pseudo-hyper-stereoscopic landscape studies bring the Western land to uniquely cinematic life. Of late Otis has been applying his precise passions to lenslessly teasing emulsion into phrasings of big questions. And all this with a sense of humor. Since Otis brings films to the Bay area only every 20 years or so, a wide-ranging selection is planned, including *Family Dinners*, *Gridrose*, *Englewood Cottonwood*, *Upper Blue Lake* and several others.

One of the best film artists I know. - Stan Brakhage (Steve Anker)

Thursday, June 6 at 7:30 pm

Yerba Buena Center for the Arts

## (Mostly) New 35mm Films from Canyon Cinema

Curated and Presented by Mark Toscano

Michael Rosas-Walsh In Person

Canyon Cinema has been distributing 35mm films ever since a print of The Residents' *Hello Skinny* was accidentally deposited in the early 80s. Since then, Canyon has accumulated dozens more, but the recent addition of Patrick Bokanowski's seldom screened feature *L'Ange (The Angel)* made a 35mm program seem particularly opportune. In a rare U.S. screening, Peter Tscherkassky's *Cinemascope L'Arrivé* will open the program, followed by *Eli's Moon* by S.F. filmmaker Michael Rosas-Walsh and New Yorker Donna Cameron's unique paper-emulsion foray into 35mm, *World Trade Alphabet*. The shorts conclude with the *Hello Skinny* print that started it all. Bokanowski's *L'Ange*, a surrealist/expressionist spectacle of trick photography, will finish off this evening of large-gauge revelry. (Mark Toscano)

Thursday, June 13 at 7:30 pm

Yerba Buena Center for the Arts

## Dana Plays: *Nuclear Family* and Other Films

Dana Plays In Person

Dana Plays will present a selection of films that she has made over the past fourteen years, including her recent award-winning *Nuclear Family*, which uses found footage to create a dark portrait of the violence and turbulences underlying seemingly ordinary family life. Dana will also present *Love Stories My Grandmother Tells*, a densely metaphorical portrait of her 90 year-old paternal grandmother reminiscing about her early bohemian life and love affairs; *Zero Hour*, an examination of the changing face of war documentation as evident through WWII US Navy war material and *Shards*. (Steve Anker)

Monday, June 17 at 6:15 pm

Herbst Theatre, 401 Van Ness Avenue

## Thomas Allen Harris *minha cara/that's my face*

Co-Presented by The San Francisco Lesbian & Gay Film Festival

Thomas Allen Harris In Person

Thomas Allen Harris has explored his cultural heritage and personal history as an African-American gay man through numerous widely shown and celebrated films, videos and museum installations that he's made during the past fifteen years. Thomas' earlier *Vintage* is a complex essay portraying African-American family life as experienced by gay and lesbian siblings. His newest mythobiography, *minha cara/that's my face*, was filmed on Super-8mm film in parts of the U.S., Brazil and Africa. In it he weaves together his own childhood memories as an American expatriot living in Africa with recent sounds and images drawn from these contemporary international black societies, combining them to create a highly personal, multi-layered and resonant vision of parallel cultures. (Steve Anker)

Thursday, June 20 at 7:30 pm

Yerba Buena Center for the Arts

## Ken Jacobs *CIRCLING ZERO*

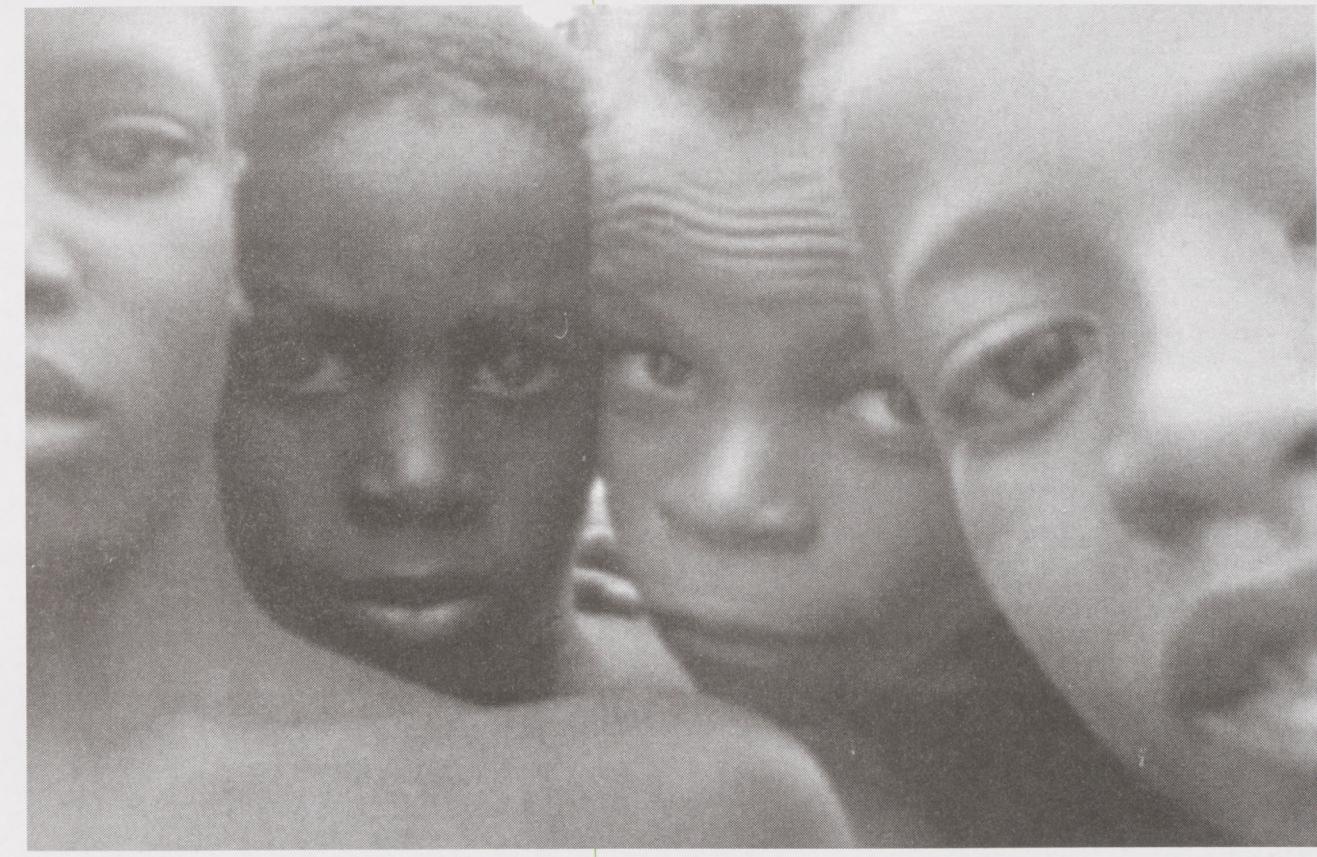
New York film and video maker Ken Jacobs last visited the Bay Area in 1999 when he presented several inspiring performance pieces from his ongoing *Nervous System* series. For tonight's program he has sent *CIRCLING ZERO*: Our daughter Nisi and son Aza happened to both be staying at our loft on Chambers Street when fundamentalist Islam struck. A friend observing the burning buildings from Brooklyn phoned to say, Get out. It can fall on you. But we were upstate until 9:15, when the city partially reopened to incoming traffic, so that my taping begins with our approach over the almost empty George Washington Bridge. It would be another 15 days before we were allowed to move back into our place. Our friend Lucia lent us her high-rise apartment, facing south with a dead-on view of smoking lower Manhattan. I kept taping, hours of street observations. Although I've given a title to this loose selection of materials, it is not so much a work as sampling of the ongoing actuality. (Ken Jacobs)

Friday, June 28 at 7:15 pm

Fine Arts Cinema, 2154 Shattuck Avenue in Berkeley

## A Salute To The Fine Arts Cinema: The Short and Shorter of It

For our final program of the season Cinematheque will present an evening of short films and videos celebrating Berkeley's bastion of independent film exhibition, the Fine Arts Cinema. Although the Fine Arts is one of the Bay Area's oldest functioning movie theaters, their current form of imaginative programming creatively pairing and juxtaposing narrative, documentaries and experimental films in ways that brings new insights into each work screened is a result of the programming team that has been in control for only the past five years. Sadly to say, the team will soon be giving up control of the theater and retire, at least for the moment, their unmistakable curatorial imprint. Tonight's selection will be chosen equally by our two staffs; phone our office or visit our web site at [www.sfcinematheque.org](http://www.sfcinematheque.org) one week prior for titles and makers to be shown. (Steve Anker)



*minha cara/that's my face* by Thomas Allen Harris



*L'Arrivé* by Peter Tscherkassky



*One Sixth Of The World* by Dziga Vertov



*Cotton Candy* by Ernie Gehr

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